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The little Passion of Albert Dürer

Austin Dobson, Benedictus Chelidonius

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THE LITTLE PASSION.

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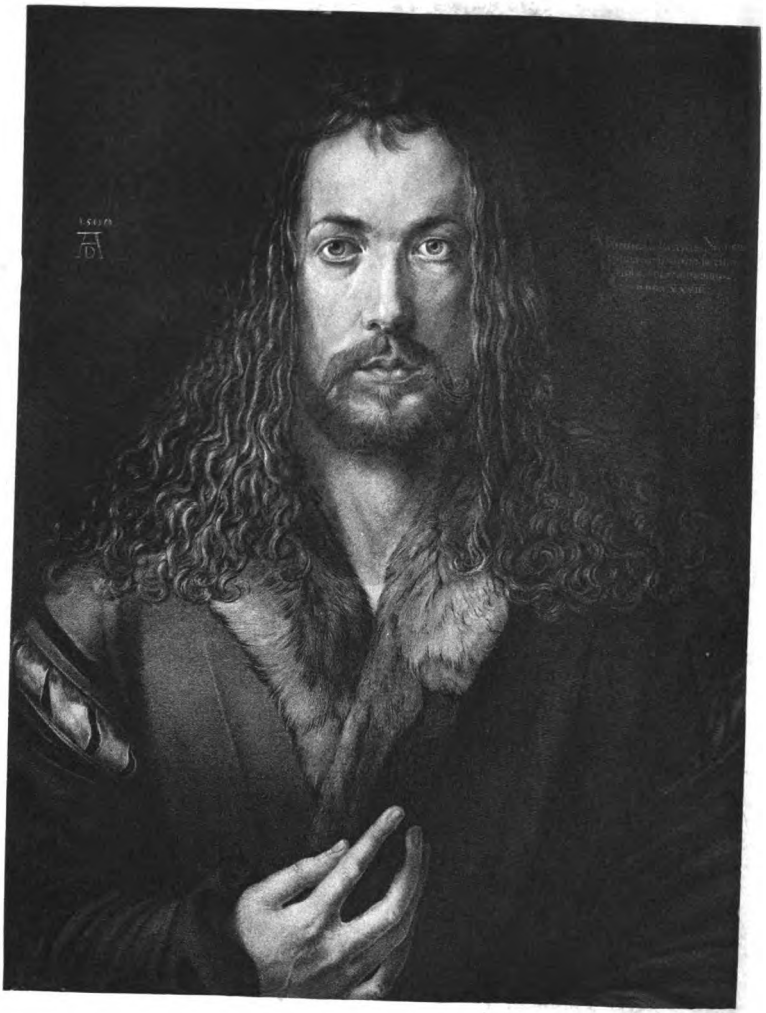

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The Little Passion

of (Albert) Dürer, with an Introduction by Austin Dobson

London: George Bell & Sons, York Street, Covent Garden, & New York. Mdcccxciiij.

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THE LITTLE PASSION.

Preliminary.

WHEN, in the month of April, 1528, Albert Dürer was buried in the cemetery of St. John at Nuremberg, under the epitaph of his faithful friend Bilibald Pirckheimer, he was fifty-seven years old. He had worked zealously until the last; but his most productive period had ended about fourteen years earlier. According to his biographers, it was between 1507 and 1514 (or when he was between the ages of thirty-six and forty-three) that he executed his most elaborate series of designs, and his greatest isolated efforts. To 1513 is assigned the famous "Knight, Death and the Devil;" to 1514 the brooding and mysterious "Melencolia." To 1514, moreover, belongs the "St. Jerome in his Cell," and about the same time appeared the largest as well as the most finished of the artist's plates, the wonderful St. Hubert, or St. Eustachius. Besides these, he produced during this period several others of his best works in metal, including a set of sixteen

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highly-wrought compositions, known generally as "The Little Passion in Copper." This, however, is not all. To the same seven years, 1507-1514, we are indebted for a series of designs on wood, which are not only among the most prized, but, from their subjects and intention, are also among the most well-known of his works. These are the twelve large woodcuts, 15 inches by 10¾, of "The Greater Passion," 1511; "The Life of the Virgin," twenty woodcuts, 1511; and, lastly, the set of thirty-seven woodcuts, 5 inches by 3⅞, known—to distinguish them from "The Little Passion in Copper"—as "The Little Passion ('Kleine Passion') on Wood," 1511. Of this last-named group or sequence, the present volume is a reproduction; and strange as it may seem, though more than three centuries and a half have elapsed since the designs were first cut under Dürer's superintendence in his then new house by the Thiergärtner Thor at Nuremberg, they are here printed from stereotypes of the original blocks.

The Nuremberg Editions.

The story of these original blocks—the majority of which have now, for some fifty years, found a resting-place in the British Museum—is the story of "The Little Passion on Wood." They belong, as appears from the dates borne by some of them, to the years 1509-1510, and in their first state can have been no more than the set of impressions, without letterpress of any kind. In

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this form the "Little Passion" is extremely rare; so rare, indeed, as to make it doubtful whether a number of copies sufficient to warrant their being described as a separate issue were ever struck off. But whatever may have been the case, the artist seems soon to have recognized the fact that, in this, as in his other books dealing with Christian history, some illustrative or explanatory text was required. He accordingly invoked the aid of a Benedictine monk named Chelidonius, who had already assisted him on previous occasions, and who promptly prepared a series of Latin verses which were printed at the back of the cuts. The title-page of the book thus produced is—"*Passio Christi ab Alberto Durer Nurenbergensi effigiata cū varij generis carminibus Fratris Benedicti Chelidonij Musophili.*" Below a vignette of Our Lord is the quatrain:—

> "*O mihi tantorum. iusto mihi causa dolorum*
> *O crucis O mortis causa cruenta mihi.*
> *O homo sat fuerit. tibi me semel ista tulisse.*
> *O cessa culpis me cruciare nouis.*"

After which is "*Cum priuilegio.*" At the end of the book are the words, "*Impressum Nurnberge per Albertū Durer Pictorē Anno christi Millesimo quingentesimo vndecimo,*" and then comes a caveat to pirates (also printed in the "Greater Passion" and the "Life of the Virgin") directed in the main at the Italian engraver Marc' Antonio. Besides this, there are a dedication of the book by Chelidonius to Bilibald

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Pirckheimer, and some return verses by Pirckheimer himself and Johannes Cochlæus in praise of Chelidonius. Such is the second edition of "The Little Passion on Wood," of which there is a copy in the British Museum.

The Italian and English Issues.

In 1528 Dürer died; and whatever the number printed of the second edition, there seems to have been no further issue from the house by the Thiergärtner Thor. What is known as the third edition, was published at Venice a century later by one Daniel Bissuccio, who is said to have bought the original blocks in the Netherlands. The title-page of this edition is—"*La Passione di N. S. Giesv Christo d'Alberto Durero di Norimberga. Sposta in ottaua rima dal R. P. D. Mauritio Moro, Canon. della Congr. di S. Giorgio in Alega. In Venetia, M.DC.XII. Appresso Daniel Bissuccio.*" The dedication, which bears date "Venice, Ap. 7, 1612," is to the Archduke Ferdinand of Austria; and for the vignette of the sitting Christ is substituted a portrait of the artist with the legend, "Imago Alberti Dureri, 1553 [*sic*]. Ætatis suæ LVI." How the blocks got from Nuremberg to the Netherlands is not explained; but they were to travel further still, for when they make their next appearance it is at Rome. Here thirty-five out of the thirty-seven were purchased by a gentleman named Boissier, to whose son, the Rev. P. E. Boissier, they subsequently descended. At some

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period of their wanderings they had been in the possession of Douce, the antiquary; and in 1816, Ottley included four impressions from the blocks in vol. ii. of his "Origin and Early History of Engraving." In 1839 Mr. Boissier junior sold them to Mr. Josi, at that time Keeper of the Prints in the British Museum, where, as already stated, they now are. As might be expected, they bear unequivocal signs of their many vicissitudes. The border lines are frequently broken, and several of them have been drilled by the "conqueror worm." But in 1844, two hundred and thirty-two years after the edition of Daniel Bissuccio, the late Sir Henry [then Mr.] Cole obtained the permission of the Trustees of the Museum to take stereotype copies. To these copies new borders were added; the worm-holes were cleverly stopped, and the injured portions were re-engraved with great care by that accomplished xylographer, Mr. Charles Thurston Thompson. Mr. Thompson also re-engraved the two missing subjects—No. 8, "Christ parting from his Mother," and the vignette in the title-page. With this vignette Sir Henry Cole also reproduced the monkish quatrain already quoted on p. 7 in the description of the second edition; but for reasons doubtless more intelligible in 1844 than now, he did not reprint the metrical commentary of the monk Chelidonius. It is just possible, indeed, that it was not practicable for him to do so, as the only perfect copy of the

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second edition then known belonged to a private collector, Colonel Durrant, and neither the British Museum nor the Bodleian was able to help him. In any case, for the monk's sapphics and choriambics, he substituted black-letter extracts from the Bible and other sources. He also altered the sequence of the cuts, placing at the end, as representing incidents to which no passage in Scripture seemed directly to apply, No. 8, "Christ parting from his Mother," No. 23, "St. Veronica," No. 26, "The Descent into Hell," and No. 31, "Christ appearing to his Mother." Sir Henry Cole's book, which may be practically regarded as the fourth edition of the "Little Passion," was entitled "*The Passion of our Lord Jesus Christ, pourtrayed by Albert Durer. Edited by Henry Cole, an Assistant Keeper of the Public Records.*" The publishers were Joseph Cundall, 12 Old Bond Street; William Pickering, 177 Piccadilly; George Bell, 186 Fleet Street; J. H. Parker, Oxford; and J. and J. J. Deighton, Cambridge. The date of publication was 1844, and there was a lengthy Preface. In 1870 a further edition was issued by Messrs. Bell and Daldy. But between these last, an edition of the "Little Passion" was put forth in 1856 by Messrs. George Routledge and Co. at a shilling, under the title of "*The Humiliation and Exaltation of Our Redeemer, in 32 prints, representing the original Wood-Blocks of Albert Durer. Edited by John Allen, M.A. Archdeacon of Salop, Diocese of*

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Lichfield; late one of Her Majesty's Inspectors of Schools." This was also said to be derived from stereotypes of the original blocks in the British Museum; but in a preface, dated "Prees, Shrewsbury, July, 1856," Archdeacon Allen explained that four of the designs, namely, No. 2, "Adam and Eve eating of the Tree of Knowledge," No. 3, "The Expulsion from Paradise," No. 23, "St. Veronica," and No. 26, "The Descent into Hell," had been withheld as better omitted "for general circulation." Of this issue of Messrs. Routledge there has been a later edition.

The present Issue.

From what has been said, it will be seen that no edition of the "Little Passion" corresponding exactly with the second Nuremberg issue of 1511 has yet appeared in this country. In Germany, George Hirth of Munich published in 1884, in the "Liebhaber-Bibliothek," what is practically a *facsimile* reproduction of the *editio princeps* without the text; and this is especially interesting as including a variant of No. 11, "The Mount of Olives," in which Our Lord lies prone with outstretched arms. There is an original sketch of this design, marked with the words, "*Albert duer hant selue*" ("By Albert Dürer's own hand"), in the Berlin Museum; but it was discarded and—as Thausing thinks—rightly, in favour of the less fanciful and more vigorous composition which forms No. 11 of the present series. In the edition now offered to the public, an attempt has been made

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to repeat as nearly as possible the second edition of 1511; and the blocks used are those employed by Sir Henry Cole in his issues of 1844 and 1870. But they are now arranged in their original order; and the verses of Dürer's Benedictine poet, with their quaint and circumstantial headings, have been faithfully reproduced, even to misprints. As it happens, the Chiswick Press possesses a fount of type which closely approximates to that used in the Nuremberg press, being probably, in common with that, derived from a Venetian model; and the very rudimentary pointing, by full stops and notes of interrogation,[1] has also been religiously preserved, although it has not been thought necessary to copy the diamond-shaped Gothic period used by Dürer. Nor has it been thought necessary to print the verses of Chelidonius at the back of the cuts as Dürer did, a plan which certainly detracts from the beauty of the impressions. But if the reader will mentally make deduction of the bastard titles and blank pages, or, better still, suppose them to be pasted together, he will have a fair idea of the "Little Passion" as it appeared to those fortunate contemporaries of Pirckheimer, Cochlæus and the monk Chelidonius, who were able to acquire the book from the artist himself for the modest outlay of a quarter of a florin.

[1] Oddly enough, there is a solitary colon, which occurs in the closing verses of Cochlæus.

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In the "Preface" to his edition of 1844,—a preface which is almost textually repeated in the reprint of 1870,—Sir Henry Cole not only entered minutely into the imitations and piracies of "The Little Passion on Wood," but he also gave a brief account of Dürer's life and work. This is scarcely necessary to-day. Not to mention the comparatively modern investigations of Grimm, Galichon, Hausmann and Charles Narrey, the excellent volumes of Mrs. Charles Heaton and Mr. W. B. Scott, together with the comprehensive biography of Professor Moriz Thausing, the learned curator of the Albertina Collection at Vienna, have made the famous Nuremberg artist a far clearer and more intelligible figure than he seemed to the student in the first decade of the Victorian era. It may also be reasonably contended that the history of the piracies of his work, which can readily be traced in the proper places, is not essential when, as in this instance, the prime object in view is the presentation of that work in its earliest authentic form. To furnish trustworthy impressions of a masterpiece which has attained the respectable age of three hundred and eighty-three years, is the function of this reprint. If its illustrations cannot now serve, as their designer intended, for a handbook of devotion, they are at least a monument of sincere and reverential art, and a memorable relic of a very great and gifted Artist.

Conclusion.

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NOTE.

Dürer's portrait of himself, which forms the frontispiece to this volume, is reproduced by Messrs. Walker and Boutall from a lithograph drawn directly on the stone after the original painting in the Pinakothek at Munich.

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Passio Christi ab Alberto Durer Nu

renbergensi effigiata cū varij generis carmi
nibus Fratris Benedicti Chelidonij
Musophili.

O mihi tantorum.iusto mihi causa dolorum
O crucis O mortis causa cruenta mihi.
O homo sat fuerit.tibi me semel ista tulisse.
O cessa culpis me cruciare nouis.

Cum priuilegio.

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II.

ADAM AND EVE EATING OF THE TREE OF KNOWLEDGE.

Adam und Eva vom Baume der Erkenntniß essend.

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In protoplaſtorū tranſgreſſionem. Carmen Heroicum.

Principio pater æternam dum mente figuram
Mundi conceptam. placito producer et æuo.
Atq; ſuis daret aſtra polis. animalia terris.
Aera cum ponto cui ſubderet. edit. & vnum
Exemptum curis hominem fœlicibus infert
Sedibus. auroræ verno ſub tramite fixis.
Plantarat deus hic quicquid panchaia diues
Thuris habet. gratas caſias. & balſama. miti
Grande nemus fœtum fructu. vitaq; perenni.
At legis poſitæ petulans homo fractor. ab audax
Arbore. quæ media procero ſtipite ſylua
Frondeq; perpetua ſtabat. dum poma prophanus
Interdicta rapit. ſuadente dracone. beatam
Erumnis vitam mutant Adamus & Aeua.
Inuoluuntq; hominum genus infœliciter actis.
Nate deo. deus ipſe. videns cum patre futura.
Singula. penſaſti quid corda rebellia tanti
In vicium caſura. pianda cruore tuopte
Solo. feceris vt ludibria talia mundo?
Sed tua nos bonitas. deus optime. magna creauit.
Quos fore non fidos noſti & tibi plaſma dolendum.

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III.

The Expulsion from Paradise.

Die Vertreibung aus dem Paradiese.

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In primorum expulſionem parentum Car
men Elegiacum. Expulſor dicit.

Maxima vos cæli fouit clæmentia. fruſtra.
Sub vobis quicquid ſpirat in orbe. fuit.
Inter odoratas violas & lilia ſomnos
Ciuiſtis. ſaturi fructibus omnigenis.
Poma tamen ligni vetiti (nec pœnitet auſi)
Carpſiſtis fures ſacrilegiq; ſimul.
Spreuiſtis quando ſuperum decreta procaces.
Atq; indulſiſtis. plaſma rebelle. gulæ
Ingrati. duri. cæci. ſine corde. paratis
Indigni donis. dignus vterq; malis.
Ite igitur. feriam gladio. procul eſte profani
Perdita fæx vicio. terra. miſerq; cinis
Quam labor a requie. mors vita diſtet ab iſta
Diſcite nunc. ſedes experiendo nouas.
Non iſtuc niſi poſt redituri ſæcula multa
Nec ſine conflictu vulneribuſq; dei.
Cauma. niues. cælumq; armatum grandine & igni
Paſſuri. donec venerit atra dies.
Tum vero Minos animam. telluſq; cadauer
Condet. ſicq; duplex vos premet exilium.

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IV.

The Annunciation.

Die Verkündigung.

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In annunciatam Mariæ natiuitatem Christi
Ode Saphica.

Numinis læsi scelus ob patratum
Nudulos postq̃ Cherubim parentes
Traxerat primos syrias ad oras
De paradiso.
Qum nihil phas inter erat nephasq̃
Atq̃ styx cunctos raperet. Deusq̃
Clauserat cœlos vbi. motus ira.
Elysiumq̃.
Præpes in terras Gabriel ab axe
Mittitur tandem. Mariæ salutem
Qui ferat castæ. doceatq̃ matrem
Hanc fore Christi.
Ille delapsus roseo volatu
Virginis cellam penetrat seratam
Gratia plœnam canit. & tonantem
Concipe. dixit.
Spiritusancto paries satore
Filium virgo. scelus auferet qui
Sæculi. cœlum dabit. hæc modesto
Annuit ore.

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V.

The Nativity.

Die Geburt Christi.

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Ad Ieſum natum in diuerſorio
Ode Choriambica.

Salue parue puer. fortis & inclyte
Velatus breuibus panniculis deus.
Cunas & ſtabulum paupere ſub lare
Hoſpes non refugis. virginis vbera
Sugis. nectareos qui latices polo
Et terra ſolitam das alimoniam.
Claudens quæq; manu. maximus omnium.
Sunt luxus igitur nunc vbi ſæculi
Ornatuſq; tibi. paruule. ſerici
Et quæ mos nimium regius expetit?
Teſtas aut corium. vellera. vilibus
Setas ſiue pilos das animantibus.
Horum tu dominus nudus humi iaces.
Hei mi rex tuguri frigore publici
Afflatus. tepido ſub boue ſpiritu
Fotus. ſiue tener paupere lectulo
Contentus. rigidi ſtramine putido
Præſepis poſitus ſorte miſerrima
Mortalem releuas progeniem deus.
Mixtos læticia quin gemitus pia
Mater corde trahis triſtis ab intimo.
Fortunam recolens pignoris vnici.

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VI.

The Entry into Jerusalem.

Einzug in Jerusalem.

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Carmen Iambicū Dimetrum in palmarū die.

Poſt luſtra ſex.quæ vixerat
Rex ætheris.ſub carneo
Latens amictu.pabula
Vitæ ferens per oppida
Iudæa paſtor.aut medens
Lunaticis.claudis.lepræ.
Et mortuos reſuſcitans
Terror Satani maximus.
Iſrael inde dux potens
Et liberator ſæculi
Vitæ daturus terminum
Vtens aſello baiulo.
Memor prophetæ.mænia
Mitis petit Sionia
Flens corda gentis impia.
Genus canens Dauidicum
Regem ſalutat obuius
Cætus.ferendo ramea
Palmæ virentis munera.
Sed diue Ieſu.gloriam
Plebs mobilis quam preſtitit
In probra vertit & crucem.

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VII.

The Cleansing of the Temple.

Vertreibung der Verkäufer aus dem Tempel.

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In ſacrarū ædium contaminatores.Satyra.

Cælicolum ſacras nunquid non nouimus ædes?
Inſtitor has,holitor.cerdo.venator & auceps
Ludius & leno.faciunt qua fronte tabernas?
Merces quiſq; ſuas hic iuſtas ſiue defandas
Procurando.dei temerat penetralia ſancti
Ac velut humanis hæc mancipat vſibus.excors.
Nomine non dignus Chriſti.dignusq; flagello.
Mente tene iuuenis templorum limina ſeruans
Comptus.ad ingreſſum mollem mulieris amatæ
Funiculos iramq; dei.dextramq; potentem.
Et matrona Leuis.ſpaciata ſub ora virorum
Exornata nimis.venerioq; ſimillima pictæ
Omnia venalem portans per templa pudorem
Funiculos Chriſti timeas.verberq; futurum
Exilium perpes animæ pœnaſq; decoræ.
Quiſquis & obraſo deuotus vertice.lucris
Aras & tumbas exponis.votaq; vendis
In domini templo.guttur vulgoue canorum
Proſtituis.culpas argento ſoluis & auro
Siue ligas odio.ferientem conſpice Chriſtum.
Vindictam q; diſſimulet deus.auribus æger.
Creditur & cæcus.cuius purgabitur olim
Area.non dubium.flagris ardentibus orci.

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VIII.

Christ parting from his Mother.

Christi Abschied von der Mutter.

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De domino Ieſu ad paſſionem a matre diſce dente Elegia.

Inſtabat phaſe tempus fatale diei
Quo mortem voluit vincere morte deus.
Præmittit ſanctæ legalia fercula cœnæ
Qui ponant ſolymis.ocyus ipſe ſequens.
Tum vero genitrix iamdudum certa futuri
Auribus vt ſenſit.mater amata vale.
Pallida proſequitur lachrymis.ceu funera.largis.
Et cadit ad diuos.laſſa dolore.pedes.
Verbaq; mœrorem magnum dat pauca premendo.
Fili ne matrem deſere chare tuam.
Plura loqui tentans collabitur ægra.dolentem
Filius exceptam.mœſtus & ipſe.leuat.
Inde auerſus iter carpit.comiteſq; leuatam
Bethaniam referunt triſtibus obſequijs.
Nonne parens exulue nepos.aut rapta ſuppellex
Te o homo lamentis afficit immodicis?
Vnicus en matris Chriſtus preciſior orbe.
Orbis & immenſi factor & archetypus.
Latrones ad ſacrilegos.ſine labe.luposq;
Agnus ad immanes.non rediturus.abit.

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IX.

The Last Supper.

Das Abendmahl.

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In Cœna domini Carmen Heroicum.

Quondam gens Pharijs hebrea oppreſſa tyrannis
Ingemuit ſortem duram.miſeratus ab alto
Hanc ſignis & prodigijs eduxit.& agni
Hac cauſa typici ſtatuit celebranda quotannis
Sacra deus populo.Quæ legifer hoſtia vera
Extremo properante die.fatiſq; cupitis
Complendo Chriſtus.carnis conuiuia toſtæ
Inſtruit & cereris puræ azima fruſta.merumq;
Ponit.biſſenos inter fratreſq; ſedendo
Moſaicas iam iam cupiens finire figuras.
Altera ſacra ſui docet ipſius.hoſtia ſeſe
Victimat.& famulis ſe porrigit ipſe miſellis.
Fitq; ceres mutata.caro.fit ſanguis iachus.
Fit Chriſtus latitans alia ſub imagine totus.
Sordibus hac menſa dignatur pectora munda
Sola.deus mundus.conuiuarumq; lutoſos
Abluit ante pedes dapibus q̄ paſcat opimis.
Intendens animas lachrymarum rore lauandas
Delictis fœdas.tum tanto munere dignas.
Perfidus hæc iudas.ſtyge lotus dona vorando.
Cœnauit lemures.furijs agitatur.Herumq;
Inſanis prodit.laqueo donandus & orco.

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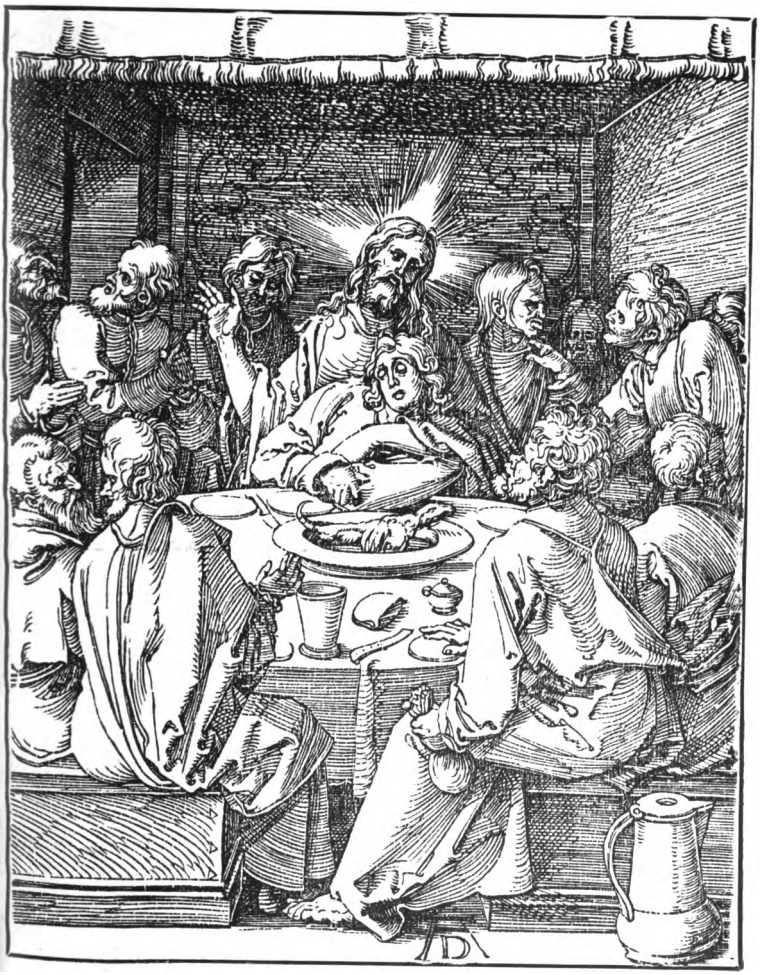

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X.

Christ washing the Disciples' Feet.

Die Fußwaschung.

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De Ieſu diſcipulis pedes lauante Glic. Chori ambicum.

Quem Tellus. mare. Tartarus
Et cœli pauidi tremunt.
Serui munus obit volens.
Longis ſubq; ſedilibus
Preſſo poplite cernuus
Reptans dat pedibus deus
Lymphas ordine. linteo
Tum veſtigia candido
Siccans humida fratribus.
In quo principe neſcias
Sit maior ne modeſtia
An flagrans amor altius.
Nam ludam quoq; perfidum
Agnus lambit. & oſcula
Plantis figit olentibus.
Nobis illa fidelibus
Chriſtus munia præcipit.
Quando ſola poli pia
Quæ terris ſociat deos
Scandit culmina charitas.

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XI.

The Mount of Olives.

Der Oelberg.

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Ad Christum in oliueto Elegia.

Iam sol hesperijs totum se merserat vndis
Extuleratq; oriens cornua plœna soror.
Agni iam typici cœna de more peracta
Nostræ cepisti Christe salutis opus.
Nam sub oliueti porrectus rupe magister
Pocula.verus homo.mortis amara timens
Artubus e tremulis guttas cum sanguine sudas
Curarum flamma te recoquente fera.
Insolita quoq; tum tecum formidine lassis
Clauduntur somno lumina discipulis.
Mœsticia quippe & tedio torpentibus.ater
Irrepsit membris.nocte iuuante.sopor.
Quis te non doleat multis.dulcissime Iesu.
Casurum.nobis non tibi.vulneribus?
Orabas patrem natus charissimus.a te
Mortem terribilem tolleret ille pius.
Attamen in votis ponens tua vota paternis
Diuo parebas impiger arbitrio.
Mittitur ergo citus qui te soletur.ab astris.
Angelus.& pugnæ te paret horribili.

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XII.

The Betrayal.

Die Gefangennehmung.

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De Christo in monte oliueti ca
pto Choriambicum.

Dum Christus solitum.nocte sub vltima
Hortum post epulas mosaicas petit
Duros & silices inter & arbores
Numen sollicitat patris.
Armato dominum milite furcifer
Iudas ecce suum quærit.ouem lupus
Noctu lucifugus.furq; latronibus
Grassatur socius feris.
Gæsis & gladijs cincta cohors.face
Noctem vincit atrox.cum duce perfido
Heroem propius venit.at vnius
Dicti voce retro cadit.
At Iudas olidus.ruffus.& hispidus.
Audet ferre tamen.dæmone percitus.
Barba setigera proditor osculum
Regi quo nihil altius.
Quo signo capitur.qui legionibus
Cœli præficitur.quiq; satelliti
Quam Cephas secuit.auriculam spata
Verbo restituit potens.

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XIII.

Christ before Annas.

Christus vor Hannas.

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De Ieſu ante Annam præſidem Ode Alcaica Dactyl.trimet.acalectica.

Vinctū tribunus ſiſtit ad impii
Pedes Ieſum præſidis.heu ſcelus.
Annæ.tribunal qui vicibus ſacrum.
Templiq; ius a Cæſare venditum
Emptor tenebat.hic igitur dei
Iudex.homullus.murice ſit licet
Auroq; comptus.fæx tamen inclyta.
Superbus ore.corde tumentior
Doctoris almi de ſtudijs.vorax.
Quærit & eius diſcipulis pecus.
Reſponſa verax congrua qum dedit
Ieſus.acrem pertulit aulici
Pugnum canis.quem condiderat tamen.
Simon ad ignes interea ſedens
Chriſtum negat.pro quo leue duxerat
Dudum.pati vel vincula vel necem.
Sparſis amicis turpiter omnibus.
Solus feroces inter & improbos
Stat agnus hoſtes.mitis & innocens.
Tractus.ligatus.cæſus ab efferis.

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XIV.

Christ before Caiaphas.

Christus vor Kaiphas.

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De Iesu ante Cayphan. versus Heroi
cus cū Archilochio Dactylico. Dimet.
Hyperc.

Mittitur ad Cayphan sacra victima christus ab Anna
Ora cruore litus.
Ad Cayphan cito mactandi qui nuper Iesum
Consilium dederat.
Pestifer hic quoq; conducti tum præsul honoris
Vendita iura dabat.
Mox igitur væcors. vrbis templiq; senatum
Conuocat igniuomum.
Ipseq;. pus. quāuis. fæx. styx nox. stercus. in ostro
Se tamen exhibuit.
Ebrius ab cœna surgens. vt semper. Iesum
Bælua torua latrat.
Testibus instructis nequicq̄ tentat. & alto
Præcipit ore. tonans
Dic galilæe palam nobis. te adiuro per ipsum.
Filius es ne dei?
Vtq; audit. quia sum. frendit. furit. atq; cucullum
Vt fatuus lacerat.
Authorem vitæ cum cætu complice. mortis
Ructuat esse reum.

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XV.

The Mocking.

Die Verspottung.

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De illuſo in domo Cayphæ p noctem Chriſto Ode Dactyl. Phaletia. Pentametra

Noctem. Muſa ſile: referte diræ
Vmbrarum dominæ. pijs nefandam.
Qua verpi. Cayphas. ſatelliteſq;
Et væſana cohors domus iniquæ
Bubones. vlulæq;. noctuæq;
Et ſtriges aquilam ſimul globati
Diuinam pedibus tumultuantes
Inuaſere vel vnguibus. per vmbram
Tundentes alapis. & os verendum
Tingentes lotio. pilos trahentes.
Velatum caput ictibus prementes.
Clamarunt. colaphi prophetet vnde.
Turpes cætera ganniant Erinnes
Quæ cor ad ſtimulant nephas patrandum.
Tota qualia nocte ludibundi
Chriſto ciſtiferi intulere plura
Vincto. frigoribuſq; contrementi.
Quæ noſtram pudet explicare Muſam.
Nunc ignota quidem. ſed eruenda
Ipſo iudice. taliter ſubacto.
Penſuro meritis vicem quibuſq;.

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XVI.

Christ before Pilate.

Christus vor Pilatus.

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De Iesu ad Pilatum ducto Elegia.

Nocte pius tota sputis & risibus Agnus
Illusus.colaphis cæsus ab indomitis.
Mane ad prætoris raptatur tecta Pilati
Sponte piaturus crimina nostra deus.
Pontius allophylus causæ quæsitor Iesu.
Pensando plebis cordaq; praua patrum
Pro foribus monet hos.tum spretus & ipse.remotos.
Quid reus iste mali gesserit edoceant.
Illi de aduerso proclamant ore nephando.
Istum lex hominem nostra perire iubet.
Seduxit passim galilæa per oppida gentem.
Soluit præstigijs sabbata nostra suis.
Se vulgo regem fingit.Christumq;.deumq;.
Et sua Romanis danda tributa negat.
Gens recutita.deo pugnax.ingrata.superba.
Eius & excutiens impia colla iugo.
Qui mare te quondam transduxit.ab æthere pauit
Huius nunc regis te pudet atq; dei?
Quin ipsum morti.nequam deposcere vitæ
Audes plœna doli.fellis.& inuidiæ?

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XVII.

Christ before Herod.

Christus vor Herodes.

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De Ieſu ad Hærodem ducto Carmen
Dactylicum Alcmanium.tetr.Hyperc.

Pontius Hærodi mittit Ieſum
Vtpote Nazariden de Galilæa.
Mœcho.qui menſas ante cruore
Fædarat caſto.ſcurra.prophetæ.
Ebrius.ad cædem natus & iras.
Mimorum ſocius.futilis.excors.
Barbarus in ciues.hoſtis in omnes.
Hic regem cœli.regulus impos
Dictis ridiculis turpiter actum.
Indignus nequiens ſigna videre.
Præfecto ſolymo deinde remiſit
Alba non veritus ludere palla.
Eœdus amiciciæ ſic fit vtrinq;
Partitur canibus dum lupus agnum.
Audiſſes Rabulas tum quoq; Ieſum
Regis ad Hærodis limina iuſtum
Linguis falſiloquis.rictibus atris
Accuſaſſe reum mortis.ob almæ
Munera doctrinæ ſeu medicinæ
Quas animis dederat.corporibuſq;.

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XVIII.

The Scourging.

Die Geiselung.

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De Ieſu flagellato ode Choriambica

Peplo ſub ſtolido Chriſtus ab aulicis
Retractus lanijs ad fora Pontij.
Iudæis iterum vociferantibus
Fatis poſcitur vltimis.
Iam dudum rabidos pontifices videns
Effutire dolos Præſes.ab improbis
Conatur miſerum.ſed tacite deum.
Crebris tollere niſibus.
At poſtq̄ populi præualuit furor
Mulcendum putat hunc Pontius horridis
Citra perniciem.vulneribus rei.
Lœto non leuioribus.
Ergo verberibus plectitur innocens.
Ictus ingeminant ceu rabidi canes
Lictores.reprobis vapulat ah pius
Heros a nebulonibus.
Heu q̄ deſipiens optio.cæcaq̄.
Qua ſordet pietas.impietas placet.
Et vite legitur latro deus cruci.
Sic miſcet ſcelus omnia.

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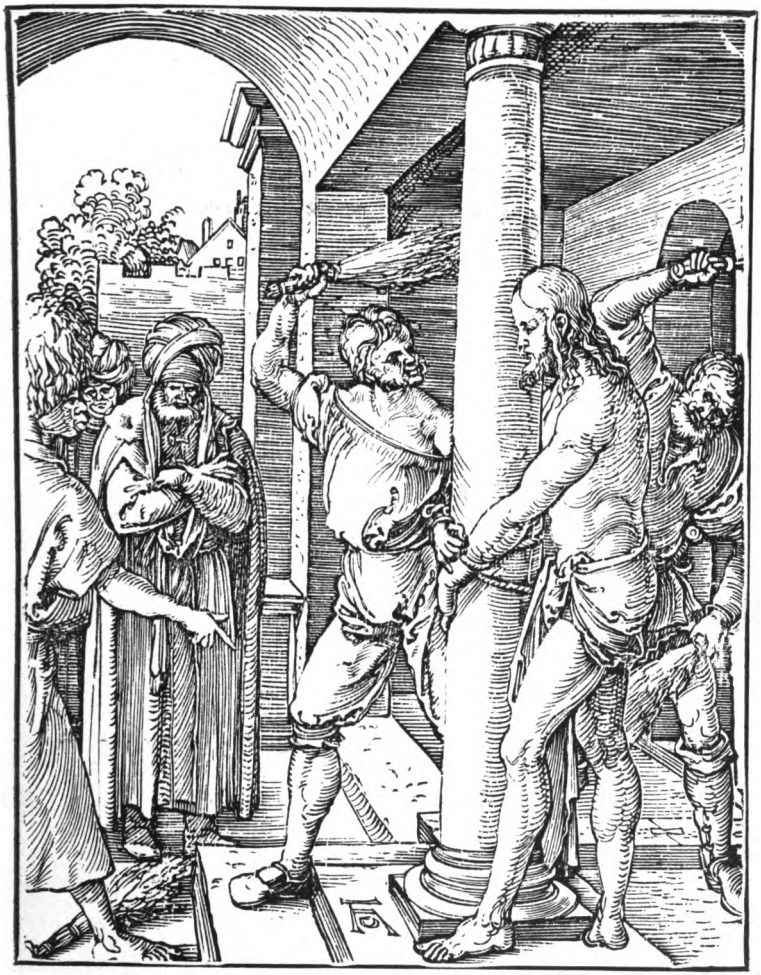

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XIX.

The Crowning with Thorns.

Die Dornenkrönung.

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De Christo ſpinis coro
nato Elegia

Non ſatis eſt verpis Chriſtum ſecuiſſe flagellis.
Vexatum probris nequiter omnigenis.
Dirius en aliud recucitus cistifer illi
Infert per pubem iudicis indomitam.
Murice veſtitur trita.ſolioq; locatur
Semiruto.dextram replet arundo manum.
Sentibus & tribulis vertex diuis venerandus
Angitur & premitur.pungitur.incutitur.
Inde ſalutatur rex Iudæ poplite leuo
Cum riſu flexo.cuncta creata regens.
Conſpuitur.teritur.colaphis pulſatur.& alta
Truditur e ſella.diſtrahiturq; coma.
Aſpice vilis homo.tantorum cauſa dolorum.
Vulneribus punctum corpus vbiq; ſacrum.
Vt faceres nos Chriſte deos.homo factus es.atq;
Vinctus.vt auferres vincula noſtra.deus.
Flagris & ſpinis ſub iudice tortus iniquo
Aequo nos animo triſtia ferre doces.
Tot prius indignis bona paſceris hoſtia pœnis
Quā te pro nobis in cruce ſacrifices.

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XX.

Christ presented to the People.

Die Schaustellung.

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Ieſum Pilatus educit ſpinis coronatum di cens populo Ecce homo. Verſus Choriābi ci & Iambici.

Tractauit dominum perdita.pro ſua
Vbi cohors libidine.
Hunc ſecum capiens.ad populum trucem
Pilatus exijt foras.
Stans altis gradibus clamat ad impiæ
Væſana gentis agmina.
En in quo nihil eſt criminis.en Homo
Vobis petitus ad necem.
En regem lacerum.Seminecem deum
Formæ virum viliſſimæ.
En afflicta pijs lumina fletibus
Spinis caput.Sputis genas.
En totum miſerum.iam miſereſcite
Iræ modumq; ponitæ.
Ad quæ ſanguicanes cum pueris patres
Cæco furore perciti.
Intra ceu poſiti ſepta famelici
Tauri.ſues.lupi.canes.
Præfecto varijs vocibus intonant
Bis.terue.tollat vt reum.

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XXI.

Pilate washing his Hands.

Die Verurtheilung und Händewaschung.

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Iesus a Pilato morti adiudicatur Elegia.

Pontius in sano vt vidit prætoria vulgo
Cingi.& pontifices vota iuuare minis.
Tum cessit furijs prætor.seditq; tribunal
In Gabata.coram lauit ibiq; manus.
Clamat.se culpa vacuum.testatur & astra
Commisisse necis crimina nulla reum.
Se.queritur cogi.sanctum ius vertere.iusti
Prouocat vltrices sanguinis eumenidas.
Mox populi mala colluuies.pharisæaq; turba
Imprimisq; vomunt fulmina Pontifices.
Et male gesta citant in seq; suosq; nepotes.
Sic sua pignora gens pignerat insipiens.
Latro indemnis abit.sententia fertur.Iesum
Regem iudæum lictor in alta leua.
Exors ergo tibi munduſq; Pilate videris
Post cæsa innocui terga caputq; viri?
Quanta pio matrem.nato patiente.dolentem
Vulnera virgineo corde tulisse putas?
Et tum præcipue quom te proferre maligno
Audijt ore.Cruci fige satelles eum.

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XXII.

Christ bearing his Cross.

Die Kreuztragung.

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Chriſtus educitur vt crucifigatur Ode Anà peſ.Pind.Dímet.

Crepuit quāprimum data rictu
Prætoris ſententia falſi.
Vt auem caſtam mordicus angit
Vultur retinens.aucupe miſſus.
Rabidi Chriſtum lanij rapiunt.
Tyriam retrahunt corpore pallam
Velantq; ſuis veſtibus illum.
Cruor oſtro concretus eidem
Rapido tractus milite.multas
Largo renouat ſanguine plagas.
Humeriſq; trabem deinde bicornem
Recutita cohors.mole maligna.
Venerandis imponit Ieſu.
Iugulo trahitur Golgata verſus
Specie tali iuſtus.& atram
Miſeræ cladem præcinit vrbi.
Solymas matres vtero ſteriles
Fore fœlices.vbere ſicco.
Sobolem fatis mille premendam.
Deus infami cum cruce noſtrum
Scelus immeritus pertulit vltro.
Homo grates cui redde perennes.

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XXIII.

St. Veronica.

Das Schweißtuch.

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Ad Chriſti faciem velamini Fero
nicæ impreſſam Hymnus Saph.

Milies ſalue facies beata
Regis æterni.ſuperis amanda.
Culta terrenis.erebo tremenda.
Pulchrior aſtris.
Quam ſuæ iam ſæpe ſalutis hoſtes
Putida verpi luuione fæcis
Et luto ſpurco.lotioq; fœdo
Commacularunt.
Sic litam cernens olidis amica
Sordibus Matrona.ſuo reterſit
Byſſino velo.cruce dum Redemptor
Iret onuſtus.
Et dei vultus hominiſq; puro
Inditos lino retulit decoros.
Dona laudatis potiora rebus.
Fœmina fœlix.
Diua nunc Romæ reſidens imago
Hoſpitis Petri laris inquilina.
Illius clara veneraris vrbe
Orbis in arce.

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XXIV.

Christ nailed to the Cross.

Die Kreuzigung im ersten Beginne.

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Christus crucifigitur. Ode Choriambica.

Perductum cruce sub graui
Furum strata cauis ossibus ad loca.
Agnum carnifices pium
Exutum truciter tegmine laneo
Rumpunt vulneribus nouis
Et lassum laniant denuo tractibus.
Vappa.felleq; poculum
Confectnm dominus pissitat ægrior.
Sternunt robore victimam
Nudam deinde super.sanguiuori canes.
Mitis.sponteq; regia
Sæuis ille lupis brachia porrigit.
Tunc artus terebrant sacros
Tortos innumeris ante doloribus.
Affigitq; cruci deum
Væcors plasma suum.terra terit polum.
Hic nostram lachrymas chelyn
Singultire magis q̄ numeros libet.
Figunt & titulum trabi.
Rex hic iudaicus.nazarides.perit.

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XXV.

The Crucifixion.

Christus am Kreuze.

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Chriſtus in cruce pendet
Elegia.

Inter Caluariæ pendere cadauera Chriſtum
Latroneſq; inter plangito quiſquis ades.
Illius exuuias partiri ſorte prophanis
Indoleas.cæſi nudaq; membra dei.
Aſcribis.rabuliſq; bonum per ſcommata Ieſum
Turpia deriſum fleto miſelle tuum
Hic vbi diſcipulo matrem commiſit amato
Seq; patri.miſeros deniq; quoſq; ſibi
Et te dum ſitiens laticem petit.æger aceto
Potatur.potat ſanguine teq; ſuo.
Tum clamore ciet valido.venerabile cunctis
Fatum.quo tonitru terra poluſq; tremunt.
Inuoluit tenebris horror nouus aſtra.diemq;.
Horis qui ſeſe clauſerat ante tribus.
Delubrum ſcindit ſolymum ſua vela.dehiſcunt
Rupes.& tumbæ funera viua vomunt.
Quem lugent elementa.dole.treme.pectora ſcinde
O homo.quin oculos fletibus obtenebra.
Hunc veniam pete.qui veniam tortoribus ipſis
Optat.latroni qui dedit aſtra libens.
Pectus ad amplexus.en præbet ad oſcula frontem
Cor aperit.lachrymis te vocat atq; vocat.

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XXVI.

The Descent into Hell.

Die Höllenfahrt.

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Christus descendit ad inferos Ode Alcaic.
Dactyl.Trim.Acatal.

Victo cruentis principe prælijs
Gentis profundæ.Christus ad inferos
Captum Tyranno tenario gregem
Rapturus.ob quem pertulerat crucem.
Descendit audax.fortiter & feras
Orci reuellit.præda reposcitur
Sibi duelli debita legibus.
Negata.vi mox eripitur.licet
Rictu trifauci Cerberus obstrepat.
Vectesq; ferri flammiuomus Satan
Opponat.& se viribus igneis
Defendat.ausus altera prælia
Tentare.cinctus militibus nigris.
Ergo.triumpho libera splendido
Educit atris agmina sedibus
Iesus almo lumine candidus.
Insons per vmbras egreditur leues
Adamidarum progenies ouās.
Petitq; amœnas Elysij domos.
Fratres auerni damna gemunt sua.
Pæana ludunt angelici chori.

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XXVII.

Christ taken down from the Cross.

Die Kreuzabnahme.

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Chriſtus de cruce deponitur Verſus Heroi ci cum Archilochijs. Dactilicis. Dimetris. Hy percatalecticis.

Veſpere. cum iuſto Nicodemus iuſtus Ioſeph
Clarus vterq; ſuis.
Soluere membra ſui ligno ſuſpenſa magiſtri
Iudice dante parant.
Vtq; propinquauere cruci. facinuſq; ſtupendum
Sunt prope contuiti
Scilicet humentes oculos. atq; illita fuſo
Sanguine membra Dei
Perfoſſumq; latus ferro. terebrataq; ſpinis
Tempora. prærigidis.
Concretamq; cruore comam. barbamq; rigentem
Corporis exanimi.
Indoluere malæ gentis ſcelus. acreq; fatum
Omnipotentis Heri.
Et primū ſacro pronus ſub ſtipite. plangit
Funus vterq; pium.
Tum furcam trepidi ſcandunt. plantaſq; refigunt
Cum manibus gelidas.
Ponunt & gemitu corpus venerabile. diuis
Oſcula dantq; genis.

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XXVIII.

The Preparation for Burial.

Die Beweinung.

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Chriſtus mortuus.ante Mariam ponit.Ver
ſus Iambici Trim.cum elegis Pentametris.

Ligno ſolutus de bicorni mortuus
Crimina quo ſoluit Chriſtus & aſtra dedit.
Punctus per artus regios crudeliter
Plœnus & in toto corpore vulneribus
Matrem locatur ante lamentabilem
Pallida tingentem fletibus ora pijs.
Quæ ſederat mœrore multo languida
Corde ferens nati tormina cuncta ſui.
Sic ſaucium tuens.& ipſa ſaucia
Pignus & exanimum.charius orbe.ſuum.
Ploratibus rigata.tergit vulnera.
Singultuſq; premens anxia mater.ait
Fili.ſalus mortalibus.polo decus.
Author iuſticiæ.pacis amanſq; ratæ.
Veri magiſter & medela morbidis.
Temporeæ vitæ.perpetuæq; dator.
In te quid ergo criminis gens perdita
Repperit? hoccine te donat honore deum?
Adeſte nunc.mecum dolete tam pium
Inuidia iuuenem ſic.ſatagente.mori.

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XXIX.

The Entombment.

Die Grablegung.

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Chriſtus a Nicodemo & Ioſeph ſepelitur. Ode Chori ambica cum Epytaphio.

Immunes necis improbæ
Sano corde viri duo
Claro ſtemmate nobiles.
Spe cæli. ſtygis & metu.
Sero depoſitum cruce
Chriſtum. munere Pontij.
Myrrhæ rite liquoribus
Miſcentes aloen. linunt
Mœſti ſindone dum tegunt
Heroem niuea ſuum.
Aſt ritu veterum ſacris
Factis funeribus. viri.
Cœli paupere principem
Pompa. rupe locant caua.
Teſtatiq; deum modis
Proni. talibus. inquiunt.

En ſoter hominem iuſte releuaret vt ægrum
Sponte ſua cecidit. vulnera ſponte tulit.
Redderet vtq; polos. tellure ſupinis in atra
Vult ſterni. daret vt lumina. nocte premi.
Fons vitæ Chriſtus tumba ſepelitur in iſta
Vinceret vt mortem. mortuus ipſe iacens.

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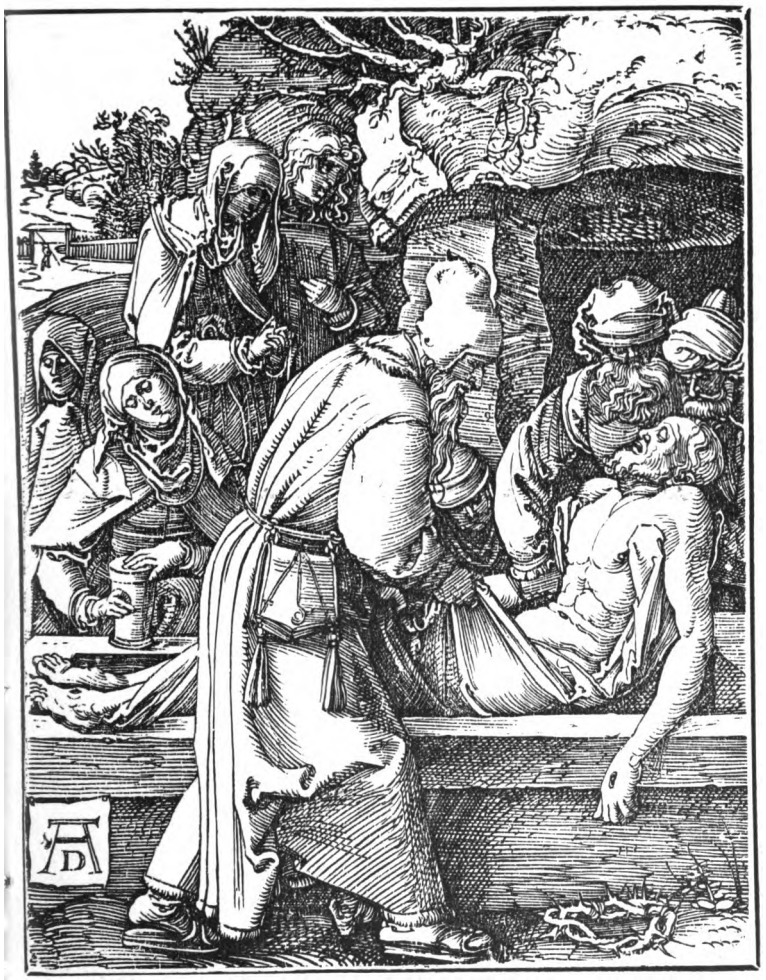

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XXX.

The Resurrection.

Die Auferstehung.

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Christus resurgit. Carmen Heroicum.

Tercia lux aderat noctem comitata secundam
Qum leo de somno surgens. munimina tumbæ
Saxea. cum positis custodibus. atq; sigillis
Protriuit. Verpi obsessum nam talibus illum
Excubijs conabantur. claustrisq; tenere.
Vtpote qui se se rediturum. carne resumpta.
Ter redeunte die. mortem prædixerat ante.
Hæc est illa dies. orbem qua condere cœpit
Mundifaber. sanctam quam relligione perenni
Esse decet domino cœli. phebocq; dicatam.
Qua. sol omnituus. cruce nuper fixus. & atro
Abditus occasu moriens. resplenduit ortus.
Immortale gerens corpus. expersq; dolorum.
Ille quidem exurgens. animabus cinctus amicis
Diti quas tulerat. spoliato diues auerno.
Fulgure terrifico armatus. tonitruq; superbo
Erupit. mortis domitor. quo fulmine. diui
Concidit illa tremens custodia cæca sepulchri.
Et matutinas tandem dispulsa per vmbras.
Effugisse deum. vitam seruasse putauit.

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XXXI.

Christ appearing to his Mother.

Christus erscheint seiner Mutter.

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Christus resurgens. Mariæ matri suæ primū apparuit. Versus Heroicus. cum Alcmanio Dactylico. Tetram.

Postq̄ flagrones dominum necuere supernum
Tisiphona stimulante nefarij.
Et vigilum statione. virum cinxere sepultum.
Insidias posuereq̄ mortuo.
Dumq̄ parens recolit Symeonis carmina vatis
Sola sedens penetralibus intimis.
Et vitæ pertesa dies. suspiria. planctus.
Fletibus vda genas. dat amariter.
Omnia corde ferens. tulerat quæ corpore natus
Spicula. semianimisq̄ doloribus
Dum gemit. & sperat reducem fore mater alumnum.
Talibus & meditatibus æstuat.
Ecce sub auroram Christus rutilantior astris.
Candidior niue. lumine tercio
Astat. & ambrosiæ diuum caro spirat odorem
Illius. haud moritura. nec indecor.
Atq̄ suam primum Mariam post funera matrem
Visit. & exhilarat specie noua.
Transijt inquit hyems. cecidi qua. iamq̄ resurgo
Ad mihi sceptra poli data. Tu quoq̄
Sedem vna mecum (genitrix mea. pone dolores)
Post tria lustra tenebis olympicam.

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XXXII.

Christ as the Gardener.

Christus als Gärtner.

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Christus resurgēs Mariæ Magdalenæ appa
ret. Ode Saphica.

Dum suas Titan reuocat quadrigas
Tercius iam iam solitos ad ortus
Et resurgentis domini statuta
Transijt hora
Mane. festino pede Magdalena
Ad sepulti Sarcophagum tonantis
Pergit. amissi gemebunda patris
Orphanitate.
Ad sacrum velox vbi venit antrum
Et caui saxi tenebras ocellis
Lustrat intentis. reperitq; nusquam
Corpus Iesu.
Heu meum. clamat. lachrymans Iesum
Quis tulit? diras etiam subirem
Præsidum portas. raperemq; raptum
Certa. virago.
Sic dolens. iuxta videt ecce quosdam
Cælites. retroq; sub hortulani
Cælitum regem specie latentem.
Postq; retectum.

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XXXIII.

Christ at Emmaus.

Christus zu Emaus.

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Chriſtus duobus ex ſuis diſcipulis apparet in Emaus. Ode Glicon. Chor. Trim.

De ſummo quoties deo
Fit ſermo. medium. palam
Ipſus. clam ve. locum tenet.
Vt veri cupidis boni
At praue gradientibus
Præſto ſenſibus obuiet
Et cœli doceat viam.
Vel recte ſapientibus
Motus augeat excitos.
Sic olim Cleophæ. pius
Et Lucæ. dominus. parem
Se finxit comitem viæ.
Quos erroris ab inuio.
Verbi dogmate myſtici
Veri duxit ad orbitam.
Ipſis. tum. ſub imagine
Conuiuæ. cererem manu
Ceu ferro penetrabili
Frangendo. patuit viris
Chriſtus. panis olympicus.

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XXXIV.

Christ and the Twelve.

Christus unter seinen zwölf Jüngern.

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Thomas Christū resurrexisse dubitat &c. Ode Alcn
nia. Dactylica. Tetram. Hyperc.

Pressos mœroris pondere fratres
Conclauiq;. metus ergo. latentes.
Infami nuper morte magister
Sublatus. rediens victor auerni
Visitat. indutus carne suapte.
Clausas perq; fores intrat. eisq;
Pace salutatis. quinq; subinde
Ostentat didymo vulnera Thomæ.
Antehac. ille quidem. ni tetigisset
Stigmata sacra. manu. niq; foratus
Clauorum. digitis ipse probasset
Credere distulerat corpus Iesu
Surrexisse. nouum robur adeptum.
Huc ades. huc oculos tende. manusq;
Et metire latus cuspide fossum.
Me tacto dubiam corrige mentem
Christus ait. viso numine Thomas
Supplex in faciem vergit. & infit
Tu meus es dominus. credo. deusq;.
Si modo quod video. credere dicor.
Et nouisse fides dicitur esse.

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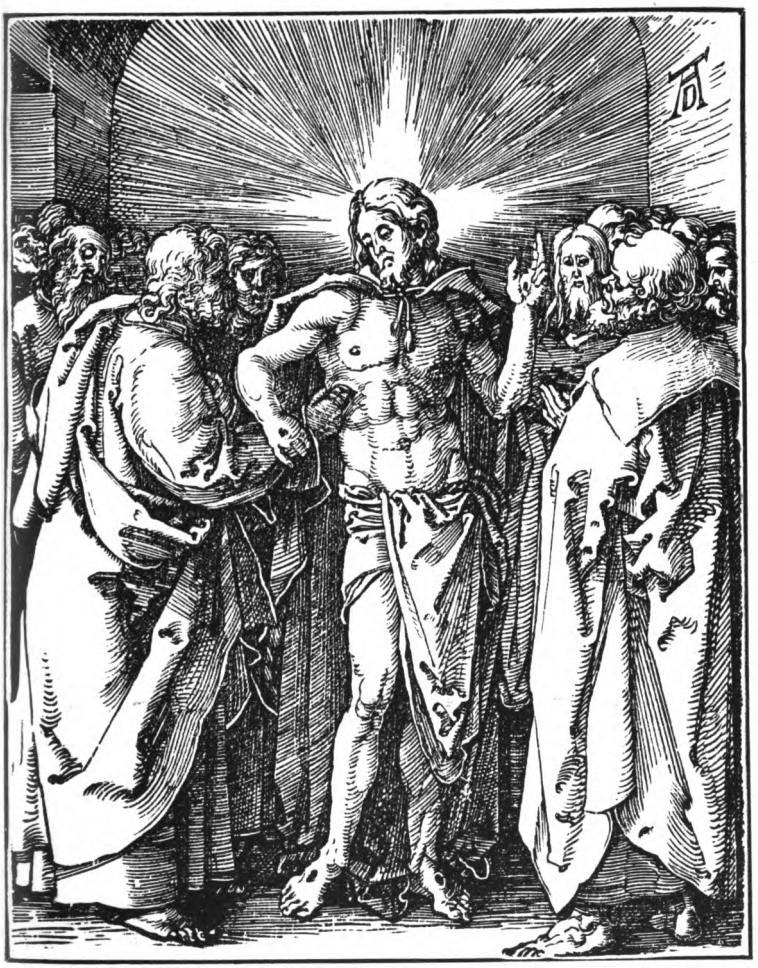

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XXXV.

The Ascension.

Die Himmelfahrt.

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Christus ascendit &c. Ode Choriambica.

Postq̃ iussa patris cuncta peregerat
Proles de superis missa penatibus.
Et iam lege noua discipulis data
Mundo quam misero darent.
Christus vi propria scandit ad ardua
Victor templa poli. corporeus licet
Per sublime chaos. transiliens gradu
Magnam præpete machinam.
Quem phœbus rutilo cum grege siderum
Sphærarumq; modis cum bene tinnulis
Excepit reducem candida cælitum
Necnon agmina militum.
Iam cœlo residens purpureo. patri
Dexter. sub pedibus continet extimæ
Rector dorsa rotæ. spirituum choris
Cinctus dulce canentium.
Venturus scelerum strenuus arbiter.
Olim qui facilis venerat vt puer.
Et nunc hinc abijt blandus. ad ætheris
Rex æterna palatia.

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XXXVI.

The Day of Pentecost.

Das Pfingstfest.

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Spiritusſanctus diſcipulis mittitur. Carmen Pindaricum. Anap. Dimetrum.

Moria Si on mōs di citur ij. Pa rali. iij. Cœ pit Salemō ædificare domū dni i mōte mo ria.

Moriano in cliuo. ſub eodem
Pariter tecto dum ſedet. hymnis
Operam quoq; dat turba fidelis
Orando ſacrum pneuma. Tonantem.
Ruit & tonat ecce notus vehemens
Similis ve voto flatus ab alto.
Sequitur par flaminis citus imber
Linguarum. per tabulata domus
Veniens. illam luce choruſca
Replet. ſuper & aſtat alumnos
Specie tali ſpiritus almus.
Hilarat conſeſſumq; ſereno
Illapſu. triſticia plœnum.
Stimuliſq; ſimul dulcibus intus
Agitat. ſortem ad quāq; ferendam
Veræ atq;. nouæ legis amore.
Verum quoq; dat noſſe loquiq;.
Sic docta phalanx enthea. ſparſim
Audax trifidum permeat orbem.
Simulachra docens numina vana.
Chriſtumq; deum ferre ſalutem.

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XXXVII.

The Last Judgment.

Das Weltgericht.

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De vltimo mūdi iudicio. Carmē Archilochi um. Dactylicum. Heptametrum.

Quid miſer indulges vicijs homo. ventris atq; mentis
Et velut ignauum pecus. vtile ſponte perdis æuum
Quod bene tranſactum. tibi ſidera. perpetemq; vitam
Sin male. tartarea in flamma parit abſq; fine mortem:
Colla iugo Chriſti tua ſubijce. legibuſq; pare.
Cuius in vnius nece. viuere. ſempiternus olim
Poſſis. atq; ipſo tunc iudice non timere pœnas.
Quippe ſui veniet cenſor gregis. & quidem ſeuerus.
Qum ſuprema dies noua ſæcula texet. in fauillas
Corporibus verſis mortalibus. ignium furore.
Tellus quo luſtrata nouabitur impetu voraci.
Oceanuſq; ſimul. melioreq; ſorte iam manebunt.
Horrendum tuba cœlitus vltima clanget orbe toto.
Surgite. iudicio vos ſiſtite. priſtinis reſumptis
Neruorum induuijs vitalibus. oſſeaq; crate.
Tum ſolymis deus in conuallibus. arbiter ſedebit.
Omneq; diſcernet pecus. at ſtyge morbidum ſub atra
Merget. perpetuo vel ſulphuris obruet camino.
Voſq; meæ pecudes in gaudia dicet his venite.
Delictorum expers animus quibus impetrarit aſtra.

Tælos.

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Vuildualdo Pirchamero.viro patricio.litte
ris & græcis & latinis doctiſſime erudito.Be
nedictus Chelidonius.

Hiſtoriam lyrice tentaui dicere Chriſti
Lapſa reformantis ſæcula.morte ſua.
Hanc ego trado tuæ vir diſcretiſſime.limæ.
Nam calles doctas tu quoq; Theſpiadas.
Pelle igitur Vuildbalde flagro cognomine mendas
Noſtra tuam guadet muſa tuliſſe manum.
Quæ prodire timens.prodit tamen ecce.bimeſtris.
Annos quippe nequit delituiſſe decem.

Vuildbaldi Pirchameri in carmina
Fratris Benedicti Chelidonij
Tetraſtichon

Quæ fuerat quondam volucris Pandione nata
Tecta ſubit hominum garrulitate ſua.
Carmina ſed docto fundit Chelidonius ore
Tangere quæ valeant tecta ſuperna dei.

Io.Coclei.Ad lectorem. Hexaſtichon.

Hos lege chare modos lector.Chelidonia muſa
Quos cura vigili prompſit.& igne pio
Non Thebana fides.non leſbia.nec lyra flacci
Sed gemebunda canit Barbitos iſta crucem:
Non loca.non luſus.ſpinas & vulnera chriſti
Et mortem diram.magna Trophæa dei.

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Impreſſum Nurnberge per Albertū Durer Pictorē
Anno chriſti Milleſimo quingenteſimo vndecimo

Heus tu inſidiator.ac alieni laboris.& ingenij.ſurrep
tor.ne manus temerarias his noſtris operi
bus inicias.caue.Scias eni a glorioſiſſi
mo Romanorū imperatore.Maxi
miliano.nobis cōceſſum eſſe
ne quis suppoſiticijs for
mis.has imagines
imprimere.
ſeu impreſſas per impe
rij limites vendere audeat.q
ſi per cōtemptum.ſeu auaricie cri
men ſecus feceris.poſt bonorum con
fiſcationem.tibi maximum periculum sube
undum eſſe certiſſime ſcias.

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